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## The manson file pdf

At the turn of the century it seemed that Live Freaky, Die Freaky was written by former Beach Boy session musician and investigative journalist, Bill Scanlan Murphy's book would explode the Manson myth and detail the actual events that lead to two nights of murder in what became known as the Manson murders. Murphy, a close confidant of Dennis Wilson, was the first to seriously consider the drug angle of the case. Ill health and other circumstances will see to it that Murphy's book never made it to print. Schreck, a friend and collaborator of Murphy's, builds on and expands many of the principles of Murphy's theory. It should be noted that this is not Nikolas Schreck's first study on Manson. In 1988, Schreck edited the original version of The Manson File, a collection of Manson's writings, letters, testimonies, works of art, stories and texts compiled by Manson supporters including Boyd Rice, Adam Parfrey, John Aes-Nihil, Nick Bougas. It was the first publication to list Manson's idea uncensored, and many saw her as an advocate for Manson. Schreck followed this up in 1989 with an interview documentary video by Charles Manson Superstar, featuring an interview with Manson while imprisoned in San Quentin, one of many institutions Manson has spent since his death sentence was changed to life for commanding disciples of his cult to commit murder in what is now known as the Manson murders. Except as Schreck reveals in meticulous detail in Manson File: Myth And Reality of An Outlaw Shaman, that was never the case. And over the course of 900 pages, Schreck envisions a compelling case, made up of more than 20 years of research. It's a script that weaves through the mafia, the rocking Hollywood scene and the film industry. Behind all this lies the mafia money laundering system. A major fraud that led to the financing of Paramount's Hollywood studios, which Schreck said was being investigated by the FBI at the time of the murder. Public opinion about the so-called Manson murders was largely based on Helter Skelter: The True Story of The Manson Murders written by Vincent Bugliosi, prosecuting district attorney. In it, he paints Manson as a vengeful cult leader who orders his band of sly followers to kill. The Manson Set: The Myth and Reality of the Outlaw Shaman reveals Bugliosi's helter skelter theory as an elaborate concealment of facts revealing a motive for murders to be typical of drug trafficking killings between rival factions in the shabby Hollywood scene. The shady relationship between the criminal underworld and Hollywood circles that revolves around the illicit drug trade is first revealed. Even the chronology and order of the one who died when in the Tate house, according to Schreck, is wrong. With three dead, there was a second trip back to clear up any incriminating evidence and put in place misleading guidelines. Schreck confirms that Manson was present on the second visit when Frykowski and Folger were killed. Not only does Schreck dispel Bugliosi's theory, but he concludes that the real motive has been suppressed. It is these aspects that have been underestimated, time shifted and deliberately ruled out, thanks to Chereck's book they are so compelling and ultimately compelling. The myth that the victims and perpetrators were unknown to each other is debunked as a smokescreen. Manson and Watson knew exactly who lived on Cielo Drive; Schreck reveals that both Manson and Charles Watson (the main protagonist in all this, according to Schreck) attended the Cielo Drive house and were known to Tate and other victims as members of the same drug-up party heading around Mama Cass Elliot's drugs house. The story that these were random murders is revealed as a lie that many suspected. The true nature of the relationship between the Manson group and the victims revolves around drug deals. Sebring was a Candyman in a Hollywood setting, and Frykowski was one of manson's many dealers. Steve Parent, the first person to die on the night of the Cielo Drive murders, is not as innocent as he was painted. Not even La Bianca's, who were supposed to die on the second night of the murderous rampage. Leno La Bianca was up to his neck in mob debts while his wife, Rosemary, was a regular supplier to Sebring and Frykowski, and was known to be negotiating with Charles Watson. Schreck concludes that the only innocent victims in all of this were Sharon Tate and Abigail Folger, who were in the wrong place at the wrong time when their drug-addicted lovers entered into a drug deal that went wrong, with fatal consequences. The usual lists of characters play a role, but Schreck also introduces a number of other players from Hollywood backgrounds, such as Steve McQueen (who was supposed to pick up drug orders from the Cielo Drive residence on the evening of the murders and then feared for his life because of his intimate knowledge of key players), Van Parks Dyke (whose innocent appearance in the Cielo Drive house would make a greater difference) to a number of other Hollywood and Canadian drug dealers along with a number of Polish immigrants , with relevance to the Case of Manson, near Roman Polanski, who were drawn into mafia and FBI related activities. The key to all this was Joel Rostau, a shady mafia figure whose name was mysteriously cut out of the trial and then out of Manson's history. It was Rostau who dropped off a shipment of cocaine and mescaline to Sebring and Frykowski the night of the murders. Informed by cielo drive vendors that they needed LSD for a big transaction later in the night, Rostau raced across town to his regular supplier, Rosemary La Bianca, who unfortunately out of town. As the trial for unrelated mafia activities approached, Joel Rostau was executed before he could uncover a connection between Cielo Drive, La Bianca and Manson's group. If Rostau's name is unknown to those familiar with the Manson case, the same cannot be said for Terry Melcher, the music producer and son of Doris Day. According to Bugliosi, it was Melcher's initial support and then rejection of Manson's music career that resulted in revenge at the Cielo Drive residence. Not only did Schreck fully elaborate on Melcher's plans to record Manson for Capitol Records, his research shows that Melcher, while residing on Cielo Drive allowed Watson and others in the Manson group to live in a boarding house. Interesting as it is, it's the appearance of another LA musician that really sheds light on the case. Shortly after Rostau arrived with a drug order for Frykowski and Sebring, the young composer Van Dykes Park knocked on the door of Cielo Drive looking for Terry Melcher, who moved a few months ago. According to Schreck, why is this important? Well, if Van Dykes Park was confused about Melcher's whereabouts, why not Manson? Park's confusion over Melcher's whereabouts was co-ed by Bugliosi and he moved on to Manson to further strengthen his theory of revenge for the Tate murders. Schreck goes even further, though he claims that Park's presence was deliberately omitted as Park could also provide evidence that Rostau, a well-known mafia drug dealer, was present at the Tate residence the night of the murder. Even based on these few examples from The Manson File: The Myth and Reality of an Outlaw Shaman, it is clear that Schreck's research is in-depth, broad reach and casts serious doubt on the accepted version of events. Beach Boy drummer Dennis Wilson's central role in the chain of events leading up to the murder is fully explained for the first time. It was Dennis Wilson who championed the musical talent of Manson, setting up recording sessions and bringing Manson to the attention of the Beach Boys (who backed up Manson on some of those now missing tapes), and introduced him to Greg Jakobson and Terry Melcher, who planned to release Manson's music on Capitol Records/Brother Records, after introducing him to the public through a film that would capture communal activities at Spahn Ranch. More importantly, it was Dennis Wilson who brought together all the conditions that resulted in the killing. Wilson would forever be plagued by guilt that drove him to drink and drugs with reckless abandonment. In one of the more surprising revelations Schreck seems, Wilson's relationship with Manson went far beyond mere drugs and music though. Even the togetherness of the so-called Manson family turned out to be a lie. Manson's so-called right-hand man Charles 'Tex' Watson was not a regular part of Spahn Ranch, preferring his home in the Hollywood hills, where he ran his little drug operation. The blame for the botched robberies that led to the murder is laid right at Charles 'Tex' Watson's feet. Four months before Tate's murders, Watson insuciated a botched drug heist at the home of Joel Rostau and his girlfriend - who happened to be a secretary at Jay Sebring's hair salon - that preceded and reflected the Cielo Drive murders. Despite the LAPD's readily aware, Schreck makes it clear that these details were never broadcast in the courtroom or mentioned by Manson or other defendants. You may be wondering why the defendants never confessed. Susan Atkins, whose big mouth opened the case and whose made-up confession was recovering around the world and published as The Killing of Sharon Tate - a book that kicked off the entire Manson conveyor belt - was offered immunity from the death penalty if she agreed to give notice. Likewise, the other defendants, Krenwinkel, Van Houten, were under pressure to agree to be brainwashed by cult killers to fit into bugliosi theory. Manson, who was raised in institutions and prison for most of his life, stuck to the prison code of non-hate, and essentially signed his own death sentence with his unwillingness to say it all. In addition, the legal establishment ensured his silence by taking away his right to testify, and when Richard Nixon, the acting president, pleaded guilty long before the trial ended it meant that there was a sly chance that Manson would ever get a fair hearing. In his desire to seek the truth Schreck gives light to evidence that was never considered in the courtroom, witnesses who were never called, and highlights the inconsistencies between sworn testimony and later retelling that key characters have made over the years in interviews, biographies and subsequent TV docu-dramas. On this basis alone, the number of revisionist facts should be a cause for concern even for the toughest believers in Bugliosi's book. In short, Schreck's persuasive work argues that Bugliosi's helter skelter theory was an elaborate cover-up aimed at suppressing the true cause of murder. If the truth were to be told, then the ties between Hollywood and the mafia would be exposed, and a number of Hollywood careers would be limited in the process, while an ongoing FBI investigation - which had drug dealings on Cielo Drive and the La Bianca residence under surveillance - into Operation Mafia, which saw the proceeds of the Kennedy Airport fraud washed up through drug trafficking and which led directly to Paramount Studios , would be blown. Collusion between Hollywood, the mafia and the FBI - which clearly botched this operation - ensured that the truth would never be told. Whether Bugliosi was an active participant collusion is never confirmed. The amount of detail Schreck gives makes it difficult to summarize. But The Manson Set: The Myth and Reality of the Outlaw Shaman goes far beyond the murders of Manson touching Hollywood sex rings, in Elvis' house and includes the role of Genovese's mafia, whose connections stretched back to Manson's prison cell dealing with Alvin 'Creepy' Karpis to his involvement in Bugsy Siegel's death until the Cotton Club murder. While Jay Sebring's star studded a hair salon career that has acted as a front for the money laundering mob brings in its orbit such Hollywood stars as Yul Bryner, Frank Sinatra, Dean Martin and the affair between JFK and Marilyn Monroe. Just as it is done from the criminal underworld to the upper layers of American politics, while plausible, it spins into the realms of conspiracy theory. This may weaken Schreck's view somewhat, but Schreck's book goes into detail about how all these strands come together, which this review may only suggest. And what does that mean for Manson? As Schreck concludes, he remains a car thief, pimp, drug dealer, but he's not what Bugliosi wants us to believe is the mastermind of a murder cult, at best he's an accessory to murder for his knowledge and involvement in the murders of Hinman, Tate and La Bianca. It's probably worth noting that Schreck was part of the industrial-goth outfit Radio Werewolf and starred in pro-Manson shows during the Eighties. He's still in touch with Manson - in fact, when Manson was caught with a cell phone on his cell phone, Schreck was one of those on his call list. Schreck, however, does not overlook his disgusting attributes. I suspect confirmation that Manson was present on his second visit to the Cielo Drive residence would certainly prove uncomfortable for Manson. So it's fair to say that The Manson File: The Myth and Reality of the Outlaw Shaman is not another whitewashing. Nikolas Schreck (and his wife Zeena) have previously blown the lid on real life (Zeena's father) Anton LaVey, former high priest of the Church of Satan, so he is not one to hide from the truth. It is important to note that the Manson File: The Myth and Reality of an Outlaw Shaman is not a true crime book; although it does develop all the different sources, using all available evidence, testimonies, transcripts and interviews along with material that will never enter the public arena, into a coherent whole to explain what he believes was the true motives and chronology of the murders. In many ways Manson File: Myth And Reality of An Outlaw Shaman brings things full circle, extending to his philosophy, which along with his music appealed to the original members of the band Manson and fell in love with Dennis Wilson's approach to Terry Melcher, who wanted to promote philosophy, common living and music Manson as a whole Package. In addition to the 1970 interview with .C. Zaehner Our Savage God and Schreck's own original version of Manson's ensemble - along with atwa pages - it's rare to find Manson's true idea in print. Schreck does a commendable job in outlining Manson's philosophy, while analyzing groups and individuals, both musical and political, who use Manson as a means for their own purposes. Schreck concludes that most of them, in their own way, based their beliefs on Bugliosi's fictionalized version of Manson - which is as misleading and deceived as the countless Manson detractors who base their opinions on similar sources. Schreck provides a comprehensive description of all the principles of Manson's philosophy. His spiritual philosophy is explored, from a mystical tradition and as a self-taught 'mystic', created from a Christian upbringing that tainted his troubled childhood to years spent in isolation in prisons and institutions. Schreck argues that Manson should be seen in shamanic tradition, and this can be seen in his nature of mysticism – given the form in his environmental activist movement ATWA – and in his psychedelic explorations and relationship with animals. Schreck delves deeper into Manson's affinity with the Gnostian god Abrax. Schreck, meanwhile, brings clarity to Manson's spiritual point of view, where others are stuck with the image of a hippie cult leader who is sly from a series of sleazo entrances. With sections on books, movies, featuring numerous writings from Manson and additions, including a full transcription of Charles Manson Superstar and a comprehensive round-up of Manson's musical versions, The Manson Set: The Myth and Reality of the Outlaw Shaman provides an informed take on the entire Manson industry, with an instructive take on Charles Manson, separating men and his idea from the myth it has built up over the decades by rehashing the same old bad stories. It's Schreck's own study of motives for murder that make the Manson Set: The Myth and Reality of an Outlaw Shaman So Essential though. The amount of information they wrap up in a book that is only shy of 1000 pages is staggering. It brings together the results of 20 years of research into the Manson Schreck case, slowly weaving together all the different elements to create a solid and compelling case. It's probably too late to change public opinion about Manson, but by the fact that the information out there Schreck clearly shows there is a different angle to the case that has been hidden to the public for over 40 years. Manson File: Myth and Reality outlaw Shaman is an important book, not just going some way to explain why much of this information has been actively withheld this presented a believable scenario for public scrutiny and adds enough leads for others to further explore. If there is criticism, it is the lack of an index the amount of information provided. But it is less conjecture as The Manson File: The myth and reality of an outlaw shaman acts almost the opposite image of Bugliosi's helter Skelter book and for that himself deserves to be read. It's by far the most comprehensive and unbaleed book about Manson I've read, and I've read many. Manson File: The myth and reality of an outlaw shaman deserves to be considered the definitive book on Charles Manson and the murders attributed to his group. If you thought you knew the true story of Manson's murders or thought you knew Charles Manson, Nikolas Schreck will make you think again. For more information, see [www.nikolasschreck.eu](http://www.nikolasschreck.eu)

